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There are several customary positions for sitting women. They usually sit on their crossed legs, the feet turned almost instep down (they kneel, cross ankles, and sit on their calves.) Or they kneel on one knee, then sit with that leg doubled under them, or the legs may be stretched straight forward, ankles crossed, when the back is against a support, or they may sit Turk fashion, the legs drawn up and crossed. The dress is pulled sharply back between the legs when sitting to avoid exposure. 516

Men's sitting positions are much more variable. Perhaps the commonest is similar to the women's usual mode. They also cross the legs Turk fashion, or lie half recumbent.[1]

Both sexes carry articles in the hand, never on the head as among the Pueblos. Men carry bulky articles by means of a carrying strap passing over the chest; women in their burden baskets, the strap of which crosses the forehead. 482

Left-handedness is as rare as in a group of normal whites: in 1921, three (two males and a female) were noted in 182 Indians. Should a pregnant woman use her left hand continually, the child will be left-handed. When the parents observe that the child begins to grasp with the left hand, they remonstrate and tie that arm across his abdomen. But this is no cure; he cries and the hand is freed. The right hand, literally "good hand" (*sŏlgahdnd*) is so called because it can be used at will. It is wrong to shake hands, or to hand an object to another, with the left. People feel uneasy; say it is not a good way. A handshake, using the left, is no confirmation of an agreement or assurance of friendship; it may cover deceit. 516 827 856 576

Gestures are not common. The lips are protruded to point out an object, but the extension of the lips and the frequency of their use is never as great as at Zuñi.[2] In pointing or describing a circuit at a distance, the loosely clenched hands are held as in shooting a bow, the right hand near the right shoulder, elbow raised outward, the left arm nearly at full length and slightly to the left of the body. Both hands then describe the arc together. 201 [171]

To signify, "all gone," "all washed away," the right palm is brushed slowly but forcefully forward on the upturned left palm and then up forward.

The gesture used to describe an arrow shot, as in a tale, is not the same as the actual release. The hands are put in position as in shooting

[1] Neither men nor women cross the knees when seated on chairs, etc., nor do they squat on their heels. The arms are not characteristically held akimbo, as are those of African natives. The toes are never used to assist in working. [171]

[2] The Southern Ute also use the lips in pointing (Lowie, (1), 203.)

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and the forefinger of each hand filliped against the thumb, first the right, then the left. This simulates the sounds of the slipping string and the slap of the feathers on the bow.

On meeting a stranger or a long-absent friend, the Ha-va-su-pai grasps him by the hand, moving it up and down in time to the words of the greeting; and, as he lets go, lifts his own hollow palm toward his mouth, then, with a sudden graceful motion, passes it down over his heart.[1]

Running is indicated by doubling the arm, fist clenched, and working it back and forth vigorously at the side. To show wrestling, the forefingers are half locked before the breast and slowly rocked forward and back to indicate two men struggling. Trading is shown by holding up and crossing the forefingers, occasionally tapping them together; eating, or an invitation to eat, by placing the tip of the crooked right forefinger between the lips.

The wink is not used significantly, nor is it always comprehended. An injured finger is not thrust into the mouth. The Havasupai do not whistle.

Girls and women cover the mouth with the hand or a corner of the shawl when embarrassed or surprised.[2]

A yawn is covered with the back of the hand.

Women when washing their hands, wring them together, then suddenly opening the prone fists, fling off the excess drops from the extended fingers.

When women (sometimes children and less frequently men) are vexed, scorch their fingers, etc., they say *dă, dă, dă* rapidly.[3]

It is customary when fumbling for a continuity of ideas, to repeat a word almost as though stuttering.

Enjoyment of a meal, as by a guest, is shown by loudly smacking the lips from time to time.

Smoking is but moderately indulged in by the older men today, which may be presumed to be the general situation in former times. These men smoke cigarettes with a long puff and a loud closing of the glottis, much to the amusement of their juniors. It is merely a matter of leisure-time indulgence and has no ceremonial significance.[4] I do not recall learning that women smoke.

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[1] Cushing, (a), 555. I have never observed the second part of this greeting. Cushing may have incorporated a Zuñi greeting here.
[2] Also Yavapai (Corbusier, 238).
[3] Compare the Hidatsa *ia, ia, ia* [Lowie, (a), 224.]
[4] No offerings of tobacco or smoke are made. Tobacco is not chewed

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Thought

So much nonsense has been written about savage thought that it may not be amiss to record that I find the Havasupai clearly the equals of my white acquaintances in reasoning.[1] Granting them their premises and the limitations of their knowledge, their judgments are justified.

The inability of the savage to isolate abstract concepts has also been asserted. As a somewhat indirect test I asked how one thinks[2] (*uwdelgd*). Sinyella, who understood the interpreter's question with difficulty explained that he knew nothing about it: he had never been told. Jess, to whom the question could be put directly,[3] said that his whole body was involved in thought, although his eyes, head, and to a lesser extent, his ears, were more intimately concerned. Two years later he stated:—

"I feel myself thinking. Perhaps part of my body thinks; I feel it move. Perhaps it is the tendons all over my body: no, they simply move. The blood in my veins goes into my brain and my heart: when it enters my brain I think what I am going to do. My thought goes on all over my body. It (both blood and thought) causes my whole body to move about. (Q.—You are thinking hard, trying to tell me; where do you feel it most?) In my head: it feels as though I were trying hard there." Sinyella added, "Most men say they think with their hearts: I say so too. Some say they think with their heads: they talk about who has the most brains." Jess' wife, who was listening, answered, "I think with my heart."

Like ourselves, Havasupai scratch their heads when in a quandary: *kdpdd'dtdtópigd*, "It is hard to say."

The conventional expression is then that the heart is concerned with thought, as it is also the seat of the soul, the life. Jess' answer is however a reasonably good attempt at introspective analysis.[4]

Dreams

So much stress is laid on the connection of dreams with religious phenomena by some writers that it seems important to record dreams and the attitudes to them. Dreams (*tdsmddjigd, gwétdsmd'djigd*, cf. *smdgd*, sleep) were obtained from an old man, Sinyella, and a young one, Jess Checkapanyega. These are on their face actual dreams, not stereotyped like those of the Crow recorded by Lowie and the Ojibway visions of Radin.

A distinction is drawn between unimportant and significant dreams. While there are no definite criteria to distinguish them, it seems that those

[1] This is also the well-nigh unanimous judgment of my American colleagues respecting those Indians they know. Curiously enough, published statements of this fact are rare — is it too obvious? — leaving the field to the fulminations of the closet-philosopher.

[2] See also the remarks on shadows, p. 276.

[3] He has attended school.

[4] These statements modify those made earlier in this series, vol. XVI, 514, footnote.

informants, making a total of 10 or more couples. [I would be inclined, however, to agree with Spier (1928, 266) who indicated that only men danced. It is probable that, as in Hopi kachina dances, men impersonated women.] They formed a single file, men and women alternating. At a signal from the leader the men and women formed separate lines, and the dance leaders danced outside of the two columns. [See Spier (1928, 267) for discrepancies here. Either or both versions could be correct.] The dance leaders would move to the rear, followed by couples in turn, as Spier (1928, 267) indicated, "much like a Virginia reel." Then one of the leaders danced again to the rear of the columns, and all of the participants returned to the single line, dancing away from the audience until they were out of sight. The dance step was similar to that of the Hopi, dancers moving their feet up and down in one spot, moving forward only when leaders started to the rear.

The songs were not Havasupai [our informants could not recall the language]. The purpose of the dance was to bring rain. The participants pretended to be "weather people" who came to visit "these round dance people." A chief talked to them saying, "We are glad you came and brought us this food [corn, pumpkins, melons carried by the women]. We need it. We like your weather. When you return, tell your people we like your weather." Then, in signs so as not to reveal his identity, the leader of the "weather people" would nod affirmatively. He would point to the sky and move his hands downward in a fluttering motion to indicate rain. With two fingers straddling another finger and making a circular motion he would indicate fat horses. With his hands describing a circular motion over his stomach he indicated that it was filled with food. Moving his hands upward he intimated growing grass and crops.

Masks were not removed during the dance in order to conceal the identity of the participants, and children were led to believe they came from another tribe.

At the conclusion of the dance two of the masked impersonators indicated that they wished to play games and engage in foot races [an incorporation of the function of Hopi clowns]. A good runner from the audience would race them, attempting to gain sufficient distance to prevent the masked racers from striking him with whips. These were made of shredded yucca leaves tied together and were three to four feet long. Another masked dancer would stand at the finish line and distribute bread or peaches to the audience while an unmasked person sprinkled white paint or cornmeal on the dancers. [This is obviously the counterpart of the Hopi priest who acts as "father" of the kachinas during their performances.] The entire performance, dance and race, was repeated four times.